[For information concerning the clay figurines or "dolls" see category 532.]

524

[For illustrations of clay dolls see category 116, pp. 48-51.]

000 /3 cont./
forms are only the result of particularly high personal talent.
531 128 Decorative art is limited to the application of geometric patterns. These patterns, which are usually interpreted as animals, are borrowed from the plaiting technique. We shall therefore first of all look at the decorations borrowed from the plaiting technique which are on the plaited work itself, then at their transference in carving on gourd utensils, and at the same time we shall take into consideration the great number of such patterns which the Indians drew in the sketchbook for me. Only then will the other decorations, ordinarily in carving and poker work, be dealt with.

531 462 Decorative artistic activity is limited solely to the men; only they know how to execute the patterns. I have seen only a few clay tobacco pipes, two spindle whorls, some modern clay bowls, a doll's apron, and a mat which had been decorated by women. These objects show completely different patterns, though it must be noted that they have apparently taken over the clay [173] tobacco pipes and clay bowls only very recently from the Brazilians.
*532 462 So here the woman stands completely behind the man. It is the same in free art. There only the stylized clay figures are made by the women, whereas the more lively figures in other material and the drawings are produced by the men. So here, too, we find 184 463 the striking pre-eminence of the man over the woman. Thus it seems as though among the Karajá the man is more artistically inclined than the woman, whereas in technical skills the two sexes are probably equal.

A. Representative Art

1. Plastic Art

*532 [524] Plastic representations are encountered frequently; they are produced only for play or as toys.

/5 cont./ Then later

*532 on a tree in the forest near the Šavajé settlement, I saw the adjacent
p31 relief of the female sexual organs (Fig. 15 /see p. 7/) driven in with an ax. It had been hewed there previously by a Karajá accompanying me.

c) Clay Figures (likŏkŏ)

(Plates II-IV)

*532 [524] [462] Clay is much more pliable; in it forms can be reproduced true to nature. The clay figures, which are made by the women and serve as toys for the girls, include only representations of human figures of both sexes and of all ages; they represent the following tribes: Karajá, Šavajé, Kayapó, and finally the Dōbāĭ on the Rio das Mortes. Such clay figures were present in large numbers in all villages and were offered to me everywhere. Wherever the stock [126] was exhausted, some were quickly made for me, which, however, I seldom bought because they showed exactly the same typical forms as the figures on hand, that is to say, they showed no personal influence of any kind. Only once did I receive a portrait, the representation of the grandmother bent with age (Plate III, Fig. 42 /see p.49 /). Now it is very striking to observe that these representations are completely stylized. To be sure, several levels can be distinguished here, but only in the case of a few examples is a reasonably accurate reproduction of the shape of the human body achieved.

*532 323 Before I discuss the forms themselves, I wish to report briefly on the method used to produce these figures. Bodies, legs, and head are made from a lump of clay. The fat buttocks and the penis are put on separately; the navel is bored in with a wooden stick. Then the lines for the later painting are pressed in with a slender bamboo rod by drawing the rod lightly over the soft clay and at the same time exerting light pressure at regular intervals. In this way lines with small holes strung along in a row like beads are produced. When the figure is prepared to this extent, it is put in ooo the sun to dry; the figures are only very rarely fired. Then the next stage

/10 cont./

d) Wax Figures

(Plates IV-VI)

*532 [232] [524] Boys and youths very much like to make wax figures for fun. Wax pigs in particular could be encountered in the hands of small boys almost everywhere. I found an occasional one of another [123] shape here and there in the baskets; all the others were made spontaneously before my eyes when the Indians had seen my interest in such figures, and indeed of their own free judgment, not at my request. Thus these figures show the activity of instantaneous free creation by these Indians. There were skillful and [463] unskillful modelers among them; one boy and one youth in particular distinguished themselves by lively reproductions.

The wax figures represent human beings and animals. [184] They all stem from the northern horde of the Karajá; I found none among the southern horde. The three best representations of human figures come from the Šavajé.

/11/ The human forms show many correspondences with the stylized forms of the clay dolls; only five of them stand out due to their true-to-life representation.

*532 126 I obtained five specimens of male figures from the Karajá, one of which (Fig. 63 /see p. 50 /) represents a Šavajé youth. Of the nine female examples six come from the Karajá and three from the Šavajé. Three examples from the Karajá represented Karajá women (Figs. 60, 61 /see p.50 /); the three others, which, as an exception, were made by a woman, represented Tapirapé women (Fig. 62 /see p50 /). These two groups remind one much more strongly of the clay figures, whereas the three figures from the Šavajé (Figs. 65 and 66 /see p. 50 /) represent the most accomplished forms.

*532 The primitively made human-figures look like clay figures covered with wax.

Fig. 57 /see p. 50 / has legs of type 1 of the clay dolls and arms attached at the sides. Head and hair form a triangle pointed toward the top.

/28 cont./
black decorations are somewhat reminiscent of the decorations of the men. The clay spinning whorl (Fig. 225a) is provided on one surface with fine incising which is arranged in two concentric circles, with

Fig. 228 a and b. Small clay utensils for play.

Fig. 225. Spinning whorl, a) of clay, b) of white earth.

Fig. 226 a-d. Tobacco pipes of clay.

Fig. 227 a-e. Decorated eating dishes, export goods.

four spokes divided up several times, in between. /29/ The spinning whorl made of white earth (Fig. 225b) has a circle cut into it on both sides, from which rays extend. These indentations are made red and black.

The decorations on the clay tobacco pipes and the clay bowls were probably taken over from the Brazilians.

I found clay tobacco pipes only in the villages near S. José. They were evidently taken over altogether, and with them the ornamentation as well, from the Brazilians. It is true that their form is now made by the Indians rather differently from the Brazilian form, with a wide base which is lacking in the Brazilian one (Fig. 226 a to d).

/29 cont./

531 415 [104] [439] Clay bowls, in export form and decorated with red paint, were also produced only in the uppermost villages and actually as export goods. The decorations are limited /Fig. 227 appears here/ mostly to the upper edge; only rarely do they extend farther down. Despite their simplicity, they have a very pleasing effect (Fig. 227 a to e /see p. 65/). Moreover, a crudely [524] decorated play-bowl of the Karajá (Fig. 228a /see p. 65/) and a small clay bowl, likewise painted on the outer surface with red patterns, which comes from the Šavajé living with the southern horde of the Karajá (Fig. 228b /see p. 65/), were found.

000 /Appendices I, "Distribution of the Objects and Drawings among the Individual Tribes," II, "Index of the Figures and Patterns Drawn by the Same Persons," and III, "Systematic Index of the Objects Represented," pp. 30-31, have not been translated; see the foreign text./

/11 cont./

291 ground. One end is drawn hoodlike over the head, while the other covers the seat. Thus the riiõ is really part of the national costume.

[524] One sees, not only the adults, but also small children /12/ parading about with it, and even the little clay dolls of the latter are not

854 without it. Mats hung up by strings are used only for cradles for the newborn.

171 352 The question as to how the Karaya came to have this original article of clothing is of great ethnographic interest. It is well-known that a large part of the Brazilian tribes does not use the hammock. These are chiefly the Gẽs nations occupying the entire eastern part of the country, such as the Kayapo, Akuã, Kaingan /Caingang/, Botocudo, etc., as well as the Bororo corresponding to them throughout, not in language, to be sure, but in their way of life, usage, and customs. They all sleep on the ground or on wooden frames.

Of the other tribes using hammocks, the Karaib /Carib/ make them out of cotton, the Nu-Aruak out of palm fiber.

This situation is so characteristic that the presence or absence of the hammock for a people, as well as the method of making it, is decisive for their ethnographic classification.

[513] Only the Karaya cannot be fitted into this scheme, because they make cotton hammocks, to be sure, but sleep in them on the ground.

[177] This permits one to conjecture that they only recently adopted the "rede" from another people and did not want to give up their old custom of sleeping on the ground (1).

1. Therefore the anonymous author of an old travel report in Revista trim., Vol. 25, p. 251, states correctly: "These Indians sleep on their redes and the same rede serves as a blanket. This idea is neither innate nor did it arise out of necessity. They learned it from someone." /Translated from the Portuguese./

/30/

852 304 The wound holes are kept open with cotton threads passed through them and changed often. The patient must fast for one day and is permitted to take only liquid nourishment for some time. The whole post-operative treatment is handled by an older woman experienced at it.

852 301 291 From now on the boys wear the T-shaped lip ornaments of mother-of-pearl, not until later the piuva wood plugs. On this occasion the bast apron of the women is put on the girls.

881 304 [824] [952] With the onset of puberty the young people of both sexes receive the tribal tattooing amid similar ceremonies. The outline of a circle is marked on both cheeks with a stamp made out of a piece of gourd (tešiã). Then the place is cut out with a small sharp stone, and cotton lint is put in the wound. After stopping the bleeding, genipa juice rubbed in causes the blue color of the scar.

881 The first appearance of the period is not celebrated with special ceremonies. The menstruating woman is considered unclean and must live apart from the others during this time. She is not permitted to bathe, but is washed by other women from a gourd bowl especially intended for this purpose.

857 Games and dancing. At an early age the children imitate the activities of adults. The boys practice archery and fishing; the girls give their mothers a hand in the household as soon as ● 524 possible. The clay figures have already been mentioned as children's toys. There are also small tops (kotauã, Fig. 15 /see p. 61/), canoes and oars, cooking dishes, etc. represented in the collection.

Games popular with the adults as well are the feather ball made of corncobs with ring-shaped inset, and furthermore the "game of cats cradle" /cited in English/ common in North America, as is well known, and recently described by Boas for the Eskimo. Strings drawn from hand to hand through the fingers represent certain animal figures by changing their arrangement. /Fig. 15 appears here./

/30 cont./

526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 Some of the dances have already been described by Castelnau.
[114] I myself had the opportunity in the third Sambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision.
[177] This dance is said to have been borrowed from the Kayapo.

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[168]

[524] Fig. 15. Top (1/4).

Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

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Next follows the dance of the dead around the corpse (1), which is colored

[763] 1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

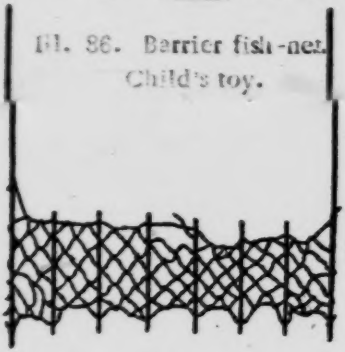
Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. The
[533] song is a kind of dialogue. The chorus asks the deceased where he is and how he is; one of the leading singers answers for him.

/250 cont./

[826] [857] The way such anchored nets are set up is shown by the imitations with which children play (hãdĕkẽ). They are fastened to two long end rods; the net is stretched by means of several spaced sticks (Ill. 86). These stakes are driven down in front of the lake inlets, and by stretching the net on them the entrance to the lakes is blocked. From the boat the Indians beat the water and drive the thus frightened fish of the lake toward the entrance into the net, where they are then caught. (Such a device for catching piraruc̃ú is called dãõ̃ĩãĩ̃ĭ̃; see piraruc̃ú net above.) Other nets (hãndṹkṹ[ĭ̃ĭ̃]) are allegedly set up along the sandbanks; the carí fish, which

[524]

Ill. 85.
[289] Knot formation of the fish nets.



Ill. 86. Barrier fish-net. Child's toy.

swims against the sandbanks at night, is caught in them and taken out in the morning. I never saw nets of this type set up; probably the narrow nets are used for this.

The largest mass catches are made by poisoning the water of the lakes; but this is at the same time the worst plundering exploitation. The lakes are blocked off by fences (lĩklõ̃), which consist of driven piles to which palm leaves are fastened. [824] The stems of the poisonous cipo (timbo: ãnzĩ) are placed on a forked stick and beaten soft with another stick, whereupon they are shaken out over the lake and a fine dust falls out. Then they are beaten a second time and shaken out. From the boat a second man stirs the water, which takes on a black coloring. The fish are stupefied by it

/304 cont./

11. Play and Sport.

Children's Toys.

857 868 Children at an early age imitate the activities of the adults: the boys practice shooting, rowing, fishing, and plaiting; the girls, spinning and cooking. Small-scale implements of the 524 adults are used in this. In addition, however, there are some implements which serve purely for play, such as small boats, imitations of the guns, tops, and clay dolls. Other games need no further equipment, such as balls, string game, etc., or are limited to adult men, such as the humming top, whizzing disk, and puzzle carving.

As for small-scale imitations of the implements of the adults, the boys use small bows and arrows, nets, and oars; the /305/ girls, small spindles and clay dishes. Strangely enough, small lances are entirely lacking.

514 411 The bows vary in length. The smallest have a bowstring length of only 27 to 32 centimeters and a very crude construction which does not measure up to that of the large bows. Small, unfeathered arrows of split cane are shot with them (Ill. 160 a, b). They serve for the first shooting attempts of small boys. Larger bows, intended for boys from three to four years old and older, fluctuate between 60 and 120 centimeters in length, depending on the age of the boys. Their construction corresponds to that of the undecorated bows of the adults; only a single bow bears as decoration a white-colored cotton winding with a maize leaf in the center and a feather tassel on the upper end /Ill. 160 appears here/ (Ill. 161). The arrows for these bows in part exhibit types other than those of the adults. Arrows with barbs (fish arrows) and similarly those with a toothed wooden point are lacking. Arrows with bamboo blade points (Ill. 162c) are very rare; on the other hand, those with a round wooden point, /Ill. 161 appears here/ which is 25-40 centimeters long, with a shaft length of approximately 80 centimeters (Ill. 162 a, b), are common. It is noteworthy that the feathering of such arrows in the case of three of my specimens has a character different from the common

/305 cont./

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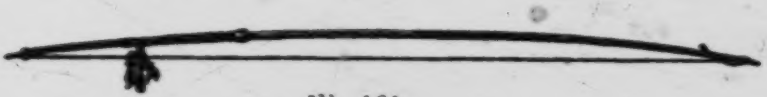
type. The feathers are halved and fastened to the shaft by a continuous spiral winding (Ill. 162d); it is similar to the pitch-feathering, except that the pitch is lacking (see also above, p. 187). Bird arrows, which are used to kill birds, are common and consist of a cane shaft pointed in front (mālŏl; Ill. 163). Whether the blunt arrows are used for bird hunting or whether they are supposed to prevent injuries during practice or serve for shooting vertically into the air is not known to me. They have either a lump of wax in front (Ill. 164a), or the entire arrow consists of one piece of cane whose circularly carved root knob serves as

Ill. 160 a, b.
Smallest child's bow with arrow.



Ill. 161.
Child's bow.

a blunt point (Ill. 164b). Inserted wooden-knob points are lacking here, too (however, see Šavajé /see p.323 and pages 328 - 330/). For shooting vertically or diagonally into the air, there are arrows upon whose wooden point is pushed a small nut with a lateral hole (Ill. 165). The weighting by means of the fruit has the effect that the arrow, at the turning point, /306/ turns with the point downwards; I did not hear a whistling sound in connection with the shooting of these arrows.

[868] Targets for shooting practice are, first of all, oblong fruits which are stuck into the sand; later, moving bast rings (wāšĭŏlōlo); and, finally, gourds thrown into the air.

/306 cont./

868 501 In order to learn to row, boys use small oars, which in general are similar in shape to those of the adults, but sometimes deviate in the shape of the blade (Ill. 166a). They are 64-96 centimeters long. Only one specimen /Ills. 162-166 appear here/ /307/ showed painting with red and black squares (Ill. 166b). They, too, have two grooves in the handle cylinder.

868 227 For learning to fish, boys use small anchored nets (hãdeke, lãhole) knotted out of bast, which they set up in the water on the edge of the sandbanks; they are mounted on two long side rods and are kept stretched by several vertical struts (Ill. 86). /Ill. 167 appears here./

865 283 Girls learn to spin and cook. They have small spindles on which they twist serviceable threads at an early age. One sees girls from six to seven years old already spinning almost constantly. The spinning whorls are either double-conical clay whorls or wooden whorls that are dome-shaped on one side (Ill. 167). This primitive shape has thus been preserved among the children, whereas it seems to have been lost to the adults.

868 415 Small clay dishes appear in all sizes; the larger ones may actually be used for cooking, whereas the smaller ones serve only as playthings. The actual cooking utensils are partly blackened with soot on the outside, in other words, have been exposed to the fire. Besides the usual forms (pot, Ill. 168a) and bowl (Ill. 168 b, c), other forms also appear: bowl with convex bottom (Ill. 168d), dish (Ill. 168 e, f); a four-part dish (Ill. 168g), the use of which did not become clear to me despite the long Indian explanation of the mother concerned, seems to be used for a very special purpose. /Ill. 168 appears here./

● 534 415 [184] /308/ All the other dishes are used only for play; some of them are not fired and are so small that cooking with them is impossible. It is surprising in this connection that in addition to the usual types there are quantities of different, almost European-looking vessels, which, strangely enough, all come from the village on the Tapirapé mouth. I did not see these peculiar forms

[Text continues on p. 246]

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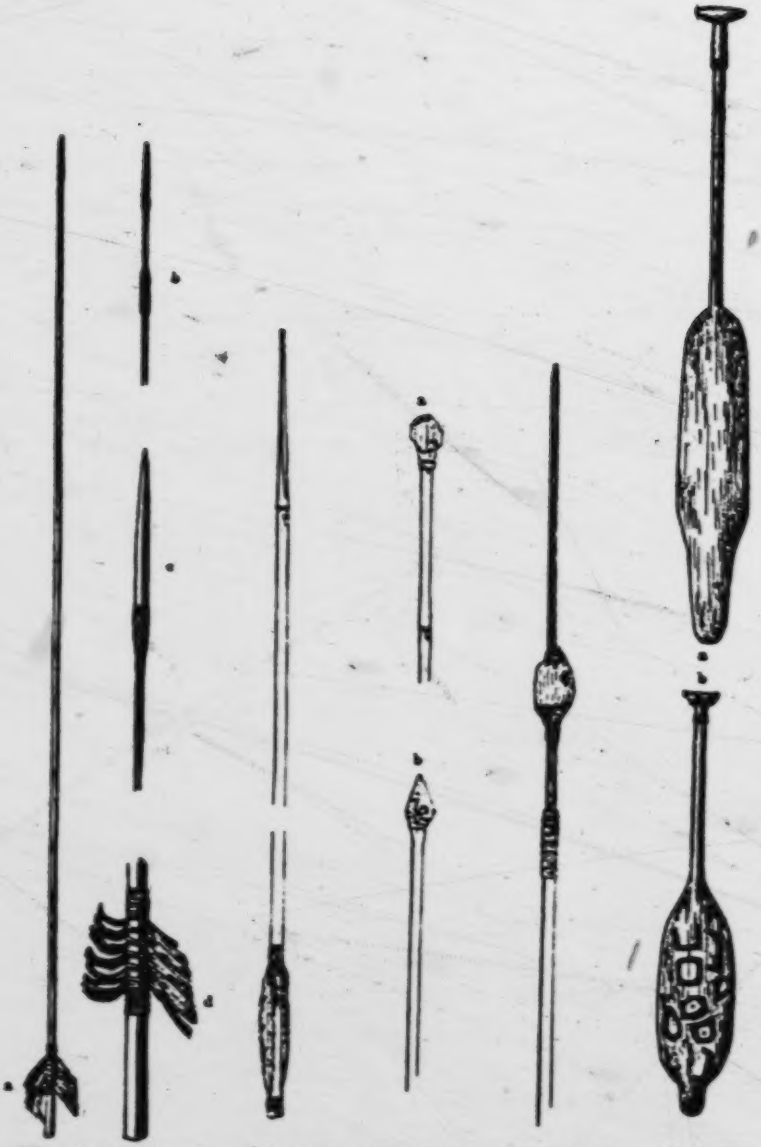

Ill. 162 a-d. Ill. 163. Ill. 164. Ill. 165 Ill. 166 a, b.

Ill. 162 a-d: Child's arrows. Ill. 163: Pointed bird-arrow. Ill. 164 a, b: Blunt bird-arrows, a) wax head, b) root end. Ill. 165: Arrow with nut pushed on it. Ill. 166 a, b: Child's oars, a) ordinary type, b) painted.

5: Krause- 245 E-5 (1908) 1911 SP9 Caraja SP9

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Ill. 167.
Child's spindle
with wooden
whorl.

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Ill. 168 a-g.
Small clay dishes for children.

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/308 cont./
in other villages. /309/ Could influence from the Tapirapé Indians be present here? A few specimens seem to be merely unskillful versions of true Karajá types. Of the ordinary forms there should be mentioned: vessels like water jugs (Ill. 169 a, b), tall curved pots (169c), double conical pots (Ill. 169d), shallow

Ill. 169 a-i.
Small toy dishes.

Ill. 170 a-f.
Small toy dishes.

/309 cont./

cooking pots (Ill. 169e), shallow dishes with straight or curved sides (Ill. 169 f-h), three-legged pot (Ill. 169i). The divergent forms consist of oval bowls (Ill. 170a), small pots with a minimal opening (Ill. 170 b, c), the bottom of which sometimes comes to a point (Ill. 170d), vase-like pots (Ill. 170e), stemmed pots (Ill. 170f), goblets (Ill. 170g), bowls like flower baskets, with a three-part handle (Ill. 170h), and lamp-like bowls with two points at the upper edge (Ill. 170i).

These smallest vessels already bring us to the actual playthings.

Small boats (hāwŏlĭŏlĕ) with oars are floated by children especially the boys, in the pools on the edge of the sandbanks.

Ill. 171 a-d.
Child's toy boats.
a) Ordinary type, b) isolated form, c) halved gourd, d) palm-leaf sheath.

Their form differs from that of the large boats insofar as the rear part is cut off crosswise and does not taper to a long point. The boat in Ill. 171a represents the ordinary type, to which belong two painted oars and a clay doll (girl with long string apron and feather tuft). The boat in Ill. 171b shows a divergent type; it was carved by Kuriśĭ, who had already been to Rio and São Paulo and spontaneously remarked that this form was the product of his own imagination. As a substitute for these imitations, halved gourd shells (ĭśĭ, Ill. 171c) or palm-leaf sheaths (ĕlŭdāzĭ, Ill. 171d) are used and are pulled along by ropes in the sand; they were observed only in the village on the Tapirapé mouth. The small oars which belong

/309 cont./

524 [531] to these boat models differ from the large oars in the construction of the handle and partly also in the blade (Ill. 172 a-d). Some of them show the typical painting: red center cross-band on the black-painted blade.

/310/ The gun reproduction (măhaûă = gun) is the work of small boys. The barrel is represented by a piece of cane, into which a shorter cross-cut is carved near one end, a longer one near the other. Into the two cuts a fine loop of split cane is stretched (Ill. 173a). One holds the gun in the left hand, with the longer cross-cut away from one, pulls the loop in it back with the index finger of the right hand, and lets it spring forward again. The sound that is produced when it strikes in front represents the shot. The cane is carefully hollowed out; for cleaning it, there is a small instrument of bamboo with a short handle and a thin, narrow blade (Ill. 173c). Double-barreled guns, too, are customary. The two tubes are glued together with light resin and joined with two cotton windings (Ill. 173b). The shooting of small pebbles, which surely would be possible with this instrument, was not practiced. It was only after I had demonstrated this to them that they eagerly shot with small stones at a small wax pig which they set up in the sand. For an investigation as to whether this is actually only a matter of reproducing guns /Ills. 172 and 173 appear here/ or perhaps is an ancient plaything to which this name was merely applied, more comparative material than has been available up to now must be gathered among other Indian tribes.

Tops are very common (kŭdaûé). They consist of a double-conical wax disk three and a half to six centimeters in diameter and one to two centimeters thick, through which is stuck a little wooden rod from 5-18 1/2 centimeters in length, so that it projects only very little at the bottom (Ill. 174 a-d). I did not see any tops with plane-parallel clay disks which are covered on both sides with high layers of wax, such as Ehrenreich brought back, but, on the other hand, the tops with wax disks are lacking in Ehrenreich's collection. Usually the /311/ disks are covered with

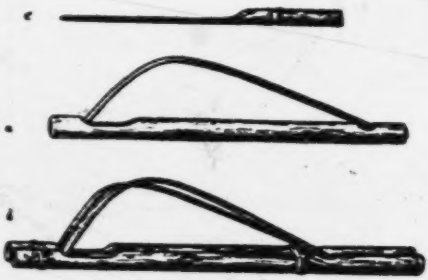
/311 cont./

●524 small red and yellow feathers and small pieces of red wood, which make circular figures when spinning. The top is twirled between the palms of the hands in the air and then allowed to fall. It has achieved the desired speed of rotation only when it buzzes.

[824] Humming tops (ĭnâuĭnắ) are also common. The body consists of a gourd that bears two lateral holes of different sizes opposite each other. The stem goes through from top to bottom and projects 14 1/2 centimeters at the bottom. It is fastened in the gourd with wax (Ill. 175). A string which bears a small

[501]

Ill. 172 a-d.
Child's toy oars (c and d painted).



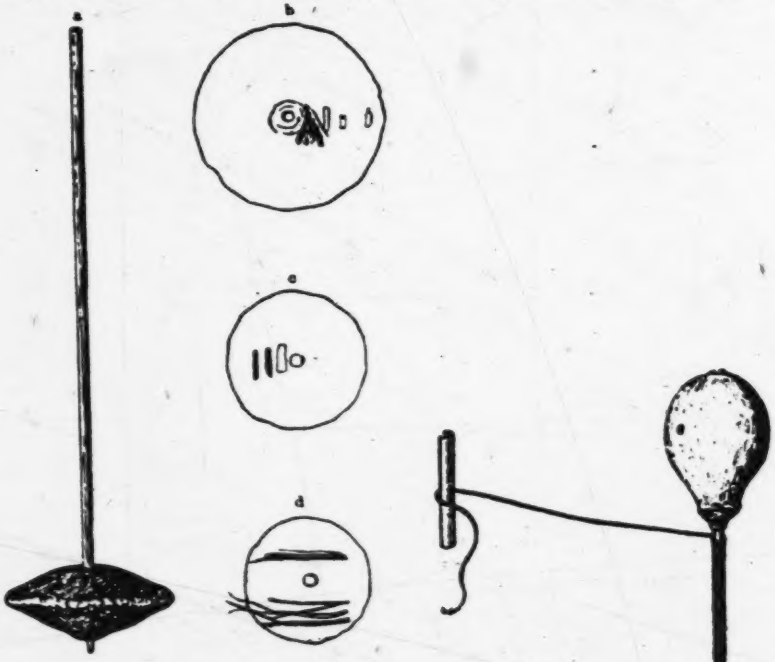
Ill. 173 a-c.
Gun reproductions. Karajá.
a) Simple, b) double-barreled gun, c) instrument for cleaning the tube.

wooden handle at the end is used to wind it up. Apparently there is no ring or the like to make it possible to wind it up without injury /Ills. 174-176 appear here/ to the left hand. Koch-

[M1] Grünberg in his book, Zwei Jahre unter den Indianern /Two Years Among the Indians/ (Berlin, 1910), Vol. 1, page 121, illustrates a humming top from the Rio Aiarý, which is quite similar and on which a plaited ring protects the hand. Perhaps the Karajá also

/311 cont./

524 use such rings. The humming top can be used only on firm ground, hence probably only on the high banks during the rainy



Ill. 174 a-d.
Top.

Ill. 175.
Humming top.

Ill. 176
Buzzing disk.

season. Allegedly it is supposed to be in general use, /312/ but I saw only this one specimen (in the Indian house in São José). The name, which is almost identical with the one for the dance mask, ĭnaũĩnĭ, is striking.

The buzzing disk [(žĭ)žãdèkĕ] consists of a flat gourd disk seven centimeters in diameter, which bears two holes in the center, through which a string leading back upon itself is

/312 cont./

524 drawn (Ill. 176). The two loops are put over the thumbs; by tumbling it, the thread becomes twisted, and then, by letting it unroll, pulling and relaxing, one makes the disk rotate, whereby it makes a buzzing sound by itself. The Indians did not have such an instrument on hand, but they all knew it; the one shown in Ill. 176 represents a model which an Indian voluntarily made for me. My informant told me that only the men use this instrument, but not women and children. He also linked it up with the

Whizzer stick (nõlĭnõlĭ). This is manipulated fastened to a stick. I never saw a whizzer stick nor was I able to confirm this information. The Indian in question happened to mention

Ill. 177 a, b.
Puzzle carving:
a) covering each other, b) drawn apart.

it when he was looking at a picture in Steinen's second travel [114] book, page 498. Since this information was obtained in the first village, where I was not yet completely familiar with the Indian's way of expressing himself, this may have been a misunderstanding In any case, subsequent verficiation would be [535] necessary. If the whizzer stick should exist, it probably appears in connection with the masked dances. The buzzing-disk, too, which is supposed to be limited to the men, seems to be connected with them.

I saw the string game (lãlŭ) performed several times, though I did not succeed in retaining the difficult movements. Children, above all, occupy themselves with it, adults only occasionally. There are some who command many figures, whereas others are said not to complete any. They have figures which are made by only one person, and some for which

/312 cont./

524 a second person takes part by lifting them off, etc. Each of the figures has a special name; I was shown wind, stars, deer. In general, the string game is regarded as a very difficult game.

824 177 I did not see balls, but was told that they make themselves balls out of maize leaves (dõki). They maintain that they learned to make them from the Brazilians. I also did not see anywhere the feather balls made out of corncobs with a ring-shaped insert, which Ehrenreich mentions.

Finally, still to be mentioned is a puzzle game which is popularly practiced by youths and men. The problem is to make two interlocking cane sections out of one piece. What matters here is only the clever way of making it. A piece of cane /313/ approximately 15 centimeters long and half a centimeter wide is split lengthwise, the two sections cut out in the upper layer by means of parallel cuts, the inner substance is scraped out except for two knobs at the ends, and the plaything is finished (Ill. 177 a, b).

Sport and Physical Abilities.

541 771 As for animal fights, there are said to be cockfights, which, like the hens, they have taken over from the Brazilians. I did not see any; they were described to me as follows: children hide a hen under a mat; then they bring two roosters, one after the other, in order to provoke them.

526 Climbing is practiced a great deal. They are very adept at climbing tall trees; it is said that they sometimes tie a rope around both feet as a climbing loop.

Foot racing is very popular among the male youth; women and children, too, are said to participate in it. Apparently there are times when larger foot-race games are organized (rainy season). At other times the young people run for practice on the sandbank; the one in the lead often holds both arms stretched out sideways, in order not to let the other pass. Their resting position is peculiar: standing, they draw one leg up and place the sole of it against the inner side of the knee of the other (Pl. 30, Ill. 4).

412

415
531

Ill. 200.
Gourd for carrying water.

283

Ill. 201 a, b.
Stone ax.

Ill. 202.
Cotton ball in bast covering.

314

Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

286

Ill. 204.
Crochet needle.

Ill. 205.
Black resin.

524

Ill. 206 a-c.
Child's bow with arrows.

/364 cont./

286 184 The making of the net coverings corresponds to that of the Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

Here, too, crocheting is done with iron crochet needles [531] (dešidũnã̆). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

386 314 184 Coloring and adhesive substances are identical with those of the Karajá. I obtained red dõmãle and black resin, zõbãdãla, both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide, and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

● 524 531

Ill. 207 a-d.
Toy dishes.
a, b) Bowls, c) painted vessel, d) its design.

237 Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524 10. As children's toys, I brought back: small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns here. [531] As toy clay dishes I acquired two small bowls (wãdjĭwĭlĭõlĕ) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

The older children are left to occupy and amuse themselves entirely as they may feel inclined. Nevertheless, they show a natural good behavior. But in observing them, the idea is somehow suggested to one that they are, to some extent at least, creatures of instinct, like irrational nature about them. In common with the brutes, they seem not inclined to go beyond limits whereby they might suffer injury. Just as the wild creature, left to itself, does not need to be governed or restrained by anything apart from itself for its well-being, neither do these wild children, apparently, need the oversight of their parents. There seems to be no danger that they will harm themselves, or get into trouble. They play naturally in a very quiet and restrained manner as if to avoid all possibility of attracting the attention of enemies. To sell children to traders, as is done in some parts of Brazil, particularly on the Amazon river, is unknown among the Karayá.

While still at a tender age, the children begin to imitate the doings of their elders. The boys amuse themselves with archery, and by fishing and swimming; and the girls aid their mothers in the household duties. Children's toys are clay figures, small tops, miniature canoes, and even little cooking utensils, corresponding to the "tea sets" of civilized children. An amusement of which even adults are fond, is to play with a ball made of corn cobs and feathers, and a ring. Another, is a game known to many of us as "cat's cradle," which is the looping of a cord over the hands held some distance apart, and relooping and crossing it over the fingers from hand to hand so as to make it represent the figures of various animals. This game is common among the Indians of North America.

There appears to be clans among the Karayá. Each village considers itself one large family—a paternal communistic society—possessing a distinct name, and having a certain district for its own peculiar hunting and fishing ground. The cultivated land—the little village plantation—is owned in common, is tilled by all, and the products are divided systematically to each family. A similar arrangement existed among

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9 ●
Cayapo SP11

Co 411 [53] and have similar woven cane-covered handles, but are for more specialized use. Instead of a blunt round end, the club has a flat triangular wooden blade pointed at the end with sharp sides and stained with urucú. It is used, in the manner of a great ax, for decapitation.

C 524 [501] Toy canoes (fig. 100), with which the Caraja youngsters play, are models in miniature of those their elders use, which are made from hollowed or

FIG. 100.—Toy canoes of the Caraja. (Length, 19 in. and 26 in.)

C [531] 3 burnt-out logs. They are decorated with designs colored with a black stain from the genepapa fruit and the urucú. Paddles (fig. 98) are of regulation length, but some have unusually wide blades often decorated in red and black designs.

C 532 Most curious of the collection are the little clay dolls (fig. 101), which may have some connection with magic or with religious observances. They vary in size from two to twelve

C [171] inches, and are similar in workmanship and even